

OEUVRES POUR VIOLON

composées par

A. BAZZINI

- № 3
- Op. 10. Fantaisie dramatique sur l'air final de l'op. Lucia di Lammermoor, avec accomp. de Piano 3 50
Avec accomp. d'Orchestre 7 75
- " 22. L'Absence, Mélodie, avec accomp. de Piano 1 75
- " 23. Souvenir de Nâples, Fantaisie, avec accomp. de Piano 4 25
Avec accomp. d'Orchestre 9 50
- " 24. Fantaisie sur des motifs de l'opéra Anna Boléna, avec accomp. de Piano 3 25
Avec accomp. d'Orchestre 7 25
- " 25. La Ronde des Lutins, Scherzo fantastique, avec accomp. de Piano 3 50
- " 26. 2^{me} Fantaisie sur La Sonnambula, avec accomp. de Piano 4 25
Avec accomp. d'Orchestre 9 50
- " 27. Il Pirata, Fantaisie de concert, avec accomp. de Piano 4 25
Avec accomp. d'Orchestre 9 50
- " 29. Hymne triomphal, 3^{me} Concerto, avec accomp. de Piano 4 25
Avec accomp. d'Orchestre 8 75
- " 35. 6 Morceaux lyriques, avec accomp. de Piano.
N° 1. Elégie 2 25
2. La Joie 2 75
3. Le Muletier 2 75
4. Bavardage 2 25
5. Rêve de bonheur . . . 2 25
6. Boléro 2 75
- " 36. Le Carillon d'Arras, Air flamand varié, avec accomp. de Piano . 3 50
- " 38. 4^{me} Concerto, avec accomp. de Piano 5 25
Avec accomp. d'Orchestre 10 50
40. Fantaisie sur La Straniera, avec accomp. de Piano 4 25

- № 3
- Op. 41. 3 Morceaux lyriques, avec accomp. de Piano.
N° 1. Nocturne 1 75
2. Scherzo 3 50
3. Berceuse 1 75
- " 42. Concerto Militaire, avec accomp. de Piano 4 25
Avec accomp. d'Orchestre 9 50
- " " Preghiera 2 -
- " 43. N° 1. Ballade, Morceau fantastique, avec accomp. de Piano . . 3 50
2. La Danse des Gnômes, Morceau fantastique, avec acc. de Piano 2 75
- " 44. 3 Morceaux en forme de Sonate, avec accomp. de Piano
N° 1. Allegro 2 25
2. Romance 1 75
3. Finale 2 75
- " 45. 3 Morceaux caractéristiques, avec accomp. de Piano.
N° 1. Heure d'amour . . . 2 75
2. Regrets 2 25
3. Séguidille 3 25
- " 46. Morceaux de Salon, avec accomp. de Piano.
N° 1. Une Matinée au Lido . 2 25
2. Séparation 2 75
3. Inquiétude 2 75
- " 49. 2 grandes Etudes, avec accomp. de Piano N° 1 et 2, chaque 2 75
- " 50. La Traviata, Fantaisie pour Violon avec accomp. de Piano 3 50
- " 51. Allegro dramatique pour Violon avec accomp. de Piano 4 25
- " 53. 3 Morceaux de Salon pour Violon avec accomp. de Piano
N° 1. Sotti I Salici 1 75
2. Pourquoi 1 75
3. Mignonne 2 25
- " 56. 2^{me} Polonaise pour Violon avec accomp. de Piano 3 50

Mayence: B. Schott's Söhne.

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2
GRANDES ETUDES.
N°1.

A. BAZZINI Op. 49.

Allegro vivace assai. (M.M. $\text{♩} = 160.$)

VIOLON.

PIANO.

Violon: Treble clef, C major, 2/4 time. Measures 1-4 are rests. Measure 5 has an 8-measure rest. Measure 6 begins a melodic line. Piano: Treble and Bass clefs, C major, 2/4 time. Measures 1-4 are rests. Measure 5 has an 8-measure rest. Measure 6 begins a melodic line. Dynamics: *p* at measure 6.

Violon: Treble clef, C major, 2/4 time. Measures 5-8 are rests. Measure 9 begins a melodic line. Piano: Treble and Bass clefs, C major, 2/4 time. Measures 5-8 are rests. Measure 9 begins a melodic line. Dynamics: *cresc.* at measure 9, *f* at measure 10. A *V* (Coda) symbol is at the end of measure 10.

Violon: Treble clef, C major, 2/4 time. Measures 9-12 contain a continuous melodic line with fingerings 1, 2, 3, 4, 5. Piano: Treble and Bass clefs, C major, 2/4 time. Measures 9-12 are rests.

Violon: Treble clef, C major, 2/4 time. Measures 13-16 contain a continuous melodic line with fingerings 1, 2, 3, 4, 5. Dynamics: *dim.* at measure 13, *rit.* at measure 14, *a tempo* at measure 15. Piano: Treble and Bass clefs, C major, 2/4 time. Measures 13-16 are rests. Dynamics: *p* at measure 15, *a tempo.* at measure 16.

2^a corda

The musical score is written for piano and consists of several systems of staves. The first system includes a treble and bass staff with a grand staff. The second system continues the melodic and harmonic development. The third system features a complex rhythmic pattern in the treble staff, marked with *sf* (sforzando). The fourth system shows a transition with a *dim.* (diminuendo) marking. The fifth system includes a *p rit.* (piano ritardando) marking. The sixth system is marked *a tempo.* and features a *p* (piano) dynamic. The seventh system continues the *a tempo.* section with a *p* dynamic. The score is characterized by intricate fingerings, slurs, and various dynamic markings such as *sf*, *dim.*, *p rit.*, and *a tempo.*

a tempo.

p

a tempo.

p

1 0 4 0 1 0 4 0

dim.

p rit.

rit.

This page of musical notation consists of seven systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. Performance instructions are provided throughout the piece.

System 1: The first system features a treble staff with a complex melodic line and a bass staff with a simpler accompaniment. The instruction *cresc.* (crescendo) is written above the treble staff.

System 2: The second system continues the melodic development. The instruction *rinf* (rinfacciato) is written above the treble staff.

System 3: The third system includes the instruction *dim.* (diminuendo) above the treble staff, followed by *p* (piano) and *poco rit.* (poco ritardando). The instruction *a tempo.* (a tempo) appears above the treble staff towards the end of the system.

System 4: The fourth system features the instruction *poco rit.* above the treble staff and *pp* (pianissimo) below the bass staff.

System 5: The fifth system includes the instruction *rinf* above the treble staff and *pp* below the bass staff.

System 6: The sixth system features the instruction *p* (piano) above the treble staff and *mp* (mezzo-piano) below the bass staff.

System 7: The seventh system includes the instruction *p* (piano) above the treble staff.

This page of musical notation consists of eight systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a complex melodic line with many sixteenth notes, marked with a forte *f* dynamic. The piano accompaniment in the bass staff features chords and single notes. The second system includes the instruction *ring* above the piano staff and *p stacc.* above the treble staff. The third system features a *cresc.* marking above the treble staff and a *p* marking above the piano staff. The fourth system continues the piano accompaniment. The fifth system includes another *cresc.* marking above the treble staff and a *p* marking above the piano staff. The sixth system features a *cresc.* marking above the treble staff and a *f* marking above the piano staff. The seventh system includes the instruction *4^a corda -* above the treble staff and *3^a corda -* above the piano staff. The eighth system includes a *dim.* marking above the treble staff. The piano staff in the eighth system is empty.

p poco rit. *a tempo.* *1* *pp* *a tempo.*

rit. *p*

rit.

f *8* *p* *cres.*

f *8* *f* *1*

1 0 4 0 1 0 4 0 *dim.*

2^a corda - a tempo.

p *rit.*

p

f

dim.

2^a corda - a tempo.

rit.

p a tempo.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The treble staff features a continuous sixteenth-note pattern. The bass staff has a simple accompaniment of quarter notes.

System 2: The treble staff continues the sixteenth-note pattern. The bass staff has a simple accompaniment of quarter notes. Dynamic markings include *rinf* and *crese.*

System 3: The treble staff continues the sixteenth-note pattern. The bass staff has a simple accompaniment of quarter notes. Dynamic markings include *f*, *p*, and *sf*.

System 4: The treble staff continues the sixteenth-note pattern. The bass staff has a simple accompaniment of quarter notes. Dynamic markings include *f*, *p*, and *sf*.

System 5: The treble staff continues the sixteenth-note pattern. The bass staff has a simple accompaniment of quarter notes. Dynamic markings include *f*, *p*, and *sf*.

System 6: The treble staff continues the sixteenth-note pattern. The bass staff has a simple accompaniment of quarter notes. Dynamic markings include *f*, *p*, and *sf*.

The page concludes with the number 107814 at the bottom center.

restez à la position.

This musical score is written for piano and consists of seven systems of staves. The notation is complex, featuring many triplets, slurs, and dynamic markings. The first system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The third system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fourth system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fifth system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The sixth system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The seventh system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The score includes dynamic markings such as *p*, *f*, *ff*, and *cresc.*. The piece concludes with a *Fine.* marking.

H. VIEUXTEMPS

OEUVRES POUR VIOLON

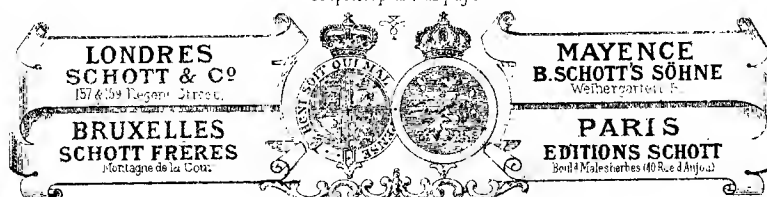
Old England, Caprice sur des Airs Anglais du 16 ^e & 17 ^e Siècle. Op. 42, avec acc. de Piano	4 25
Avec accomp. d'Orchestre	7 25
Grand Concerto. Op. 10. Avec accomp. de Piano	9 50
Avec accomp. de Quatuor	9 50
Avec accomp. d'Orchestre	16 75
La partie de Violon principal	3 50
Fantaisie-Caprice. Op. 11, avec accomp. de Piano	4 25
Avec accomp. d'Orchestre	8 50
id. transcr. pour Violoncelle	
avec accomp. de Piano	4 25
avec accomp. d'Orchestre	8 50
id. transcr. pour Piano seul	2 75
id. arr. pour grand Orchestre	10 50
Grande Sonate pour Piano et Violon. Op. 12.	8 50
6 Divertissements d'Amateurs sur des Mélodies russes. Op. 24, avec accomp. de Piano.	
No. 1. Romance de Gourilleff	2 25
" 2. Le Rossignol d'Alabieff	2 25
" 3. Romance de Dargomijsky	2 25
" 4. Romance de Wielhorsky (avec acc. de Violoncelle ad lib.)	3 25
" 5. Chanson russe	2 75
" 6. Deux Chansons russes	2 75
Duo brillant pour Violon et Violoncelle (ou Alto)	
Op. 39, avec accomp. de Piano	7 25
Avec accomp. d'Orchestre	10 50
Feuilles d'Album, 3 Morceaux, Op. 40, avec acc. de Piano.	
No. 1. Romance	1 75
" 2. Regrets	1 75
" 3. Bohémienne	3 25
id. transcr. pour Violoncelle avec accomp. de Piano.	
No. 1. Romance	1 75
" 2. Regrets	1 75
" 3. Bohémienne	3 25

Ouverture avec l'hymne national belge à grand Orchestre. Op. 41.	Partition 7 25
Parties d'Orchestre	11 50
Voix intimes. Pensées mélodiques avec accomp. de Piano. Op. 45.	
Cahier I. { No. 1. Douleurs	3 50
" 2. Espoir	
" 3. Foi	
Cahier II. { No. 4. Déception	4 25
" 5. Sérénité	
" 6. Contemplation	
Concerto pour Violoncelle avec acc. d'Orchestre ou de Piano. Op. 46. Avec accomp. de Piano	7 75
L'Accomp. d'Orchestre	10 50
Grand Duo pour Violon et Violoncelle sur Les Huguenots	3 25
Fantaisie brill. sur Ernani , avec accomp. de Piano	3 50
Fantaisie sur l Lombardi , avec accomp. de Piano	2 75
Fantaisie sur Luisa Miller , avec acc. de Piano	3 50
Chanson russes, transcrites et variées, avec acc. de Piano	2 75

Collection de Duos concertants pour Piano et Violon.

No. 1. Avec Erkel. Airs hongrois	4 25
No. 2. " Gregoir. Les Huguenots	4 25
No. 3. " Wolff. Le Duc d'Orléans	4 25
No. 4. " — Obéron	4 75
No. 5. " Rubinstein. Le Propnète	4 25
No. 6. " Wolff. Raymond	4 25
No. 7. " — Orphée de Gluck	4 25
No. 8. " — Les Noces de Figaro	4 25
No. 9. " — Preciosa	4 25

Propriété pour tous pays.



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